DOCUMENT RESUME

ED 080 390 SO 000 411

TITLE	Asia: A Guide to Traveling Exhibitions and Displays.
INSTITUTION	ASIA Society, New York, N.Y.
PUB DATE	68
NOTE	15p.
EDRS PRICE	MF-$0.65 HC-$3.29
DESCRIPTORS	Art Appreciation; Asian History; *Asian Studies; Audio Visual Aids; Chinese Culture; Cultural Education; Display Panels; *Exhibits; Fine Arts; *Non Western Civilization; Resource Guides; *Visual Arts
IDENTIFIERS	China; India; Japan; Korea; Persia; Southeast Asia; Vietnam

ABSTRACT

The resource guide provides information on sources of exhibitions and materials for display which depict the peoples and culture of Asia. The major portion of the booklet represents one of the original Asia Society's exhibitions. The first section suggests several organizations which offer traveling exhibitions. Under each organization the kinds of displays available are listed. Brief descriptions include the title, number of works, weight and rental fee of exhibitions. The second section enumerates sources of publications from which dramatic displays can be prepared. Complete bibliographic citations contain descriptive annotations and prices. The last section includes twenty-three prints in reduced size entitled "Masterpieces of Asian Art" -- one of the original Asia Society's exhibitions. The prints are examples of well-known categories of Asian art. Although the collection is no longer available as a traveling exhibition, enlarged prints are available. (SJM)

U.S. DEPARTMENT OF HEALTH,
EDUCATION & WELFARE
NATIONAL INSTITUTE OF
EDUCATION
THIS DOCUMENT HAS BEEN REPRO
DUCED EXACTLY AS RECEIVED FROM
THE PERSON OR ORGANIZATION ORIGIN
ATING IT. POINTS OF VIEW OR OPINIONS
STATED DO NOT NECESSARILY REPRE
SENT OFFICIAL NATIONAL INSTITUTE OF
EDUCATION POSITION OR POLICY

ASIA A GUIDE TO TRAVELING EXHIBITIONS AND DISPLAYS

THE ASIA SOCIETY

ASIA: A Guide to Traveling Exhibitions and Displays

PHOTOGRAPHIC PANELS

"One picture is worth 1,000 words," advises an ancient Chinese proverb. Accepting the wisdom of this suggestion, the Asia Society created and circulated a series of traveling exhibitions, now discontinued, which depicted the peoples and cultures of Asia. In the following pages, one of the original exhibitions, *Masterpieces of Asian Art,* is represented in reduced size.

Although the Society no longer offers a program of traveling exhibitions, it is possible to obtain prints—ranging in sizes from 11"x14" to 30"x40" in a mat finish—of *Masterpieces of Asian Art* and two other exhibitions, *Thailand* and *The Mekong River.* The enlarged prints provide a dramatic visual display and can be mounted or framed for durability.

Thailand is a general view (in ten panels) of the history, geography, religion, and culture, contrasting the old with the new. *The Mekong River* is a display (in eight panels) which shows the contributions of the Mekong River to the cultures of the Indochinese peninsula, both ancient and modern, and refers to aspects of river life in Laos, Cambodia, and Thailand.

Prints or duplicate negatives can be ordered directly from Weiman & Lester Photoservices in the sizes and at the prices indicated under each exhibit described in the enclosed order blank.

TRAVELING EXHIBITIONS

An important source of exhibitions is the extension service of local museums and galleries which often offer small exhibitions, occasionally lend some of their items, and lend or sell slides and photographs based upon their exhibitions. (A guide to many American museums with Asian collections is available from the Asia Society, upon request.) Moreover, Art Councils are being sponsored increasingly by State governments and they can be expected to provide this kind of service.

Specific sources are listed below. The listing indicates generally the kinds of displays which are available from a number of organizations. It should be noted that some of the exhibitions will be withdrawn from circulation and new ones will be added from time to time. For complete details regarding the exhibitions listed and the conditions for their loan, and for information about new exhibitions, please write the institutions directly.

THE AMERICAN FEDERATION OF ARTS, 41 E. 65 Street, New York, New York, currently circulates six exhibitions on Asia; all are available for three-week bookings. The fee mentioned is for non-members of AFA; rental to chapters of AFA is somewhat less.

Persian Miniatures: reproduction, framed under glass, of thirty-two illuminated pages from six manuscripts in the Gulistan Imperial Library, Teheran, and eight wall paintings created at the Chihil Sutun Palace in Isfahan, depicting scenes from romantic and epic poems and vi life. (Weight: 200 lbs. Rental: $35)

The New Chinese Landscape: twenty-five framed paintir unframed scrolls from Taiwan artists whose watercolor t the great and ancient tradition of Orient?l painting. (Rental: $600)

Near Eastern and Far Eastern Art from the Collection o objects dating from the 7th millennium B.C. through including sculpture and artifacts of metal, stone, terra from the Cambodian, ancient Chinese, Egyptian, Hittite Persian, Sumerian, Syrian, and Tibetan civilizations. (Rental: $800)

Kenzo Tange-1949/1965: an architectural display of thirt mounted on masonite covering twelve projects of the architect Kenzo Tange. (Weight: 1,580 lbs. Rental: $1

Modern Decorative Arts of Japan: seventy-seven han produced objects of bamboo, ceramics, cloisonne, fabri and wood. (Weight: 3,091 lbs. Rental: $200; if sche described below, both available for $250)

Gakki: seventeen musical instruments (actual and mod twelve large photographic panels. A tape, in English, present uses of the instruments; musical selections include 700 lbs. Rental: $125. See above.)

THE JAPAN SOCIETY, 250 Park Avenue, New York, N variety of displays on Japan. Rental fees shown are for n tions.

Traditional Folk Arts of Japan: late 19th century fabrics, pieces, pots, dolls, stencils, and other items. (Weight: 35(

Haiku of the Four Seasons: five poems and pictures for eac 50 lbs. Rental: $10)

Traditional Water Colors: twenty-six paintings showing th ment of Japan and a variety of painting techniques. Rental: $15)

Traditional Japanese Prints: two separate exhibitions of f each, representing artists of the 18th and 19th centuries Rental: $15 each)

Sharaku Prints: forty reproductions of the eminent Japan the late 18th century. (Weight: 57 lbs. Rental: $15)

Hiroshige Tokaido Prints: a series of "The Fifty-three Sta presenting the scenery along the Tokaido road linking K

ASIA: A Guide to Traveling Exhibitions and Displays

LS

)00 words," advises an ancient Chinese proverb. s suggestion, the Asia Society created and circu- xhibitions, now discontinued, which depicted the ia. In the following pages, one of the original *Asian Art,* is represented in reduced size.

longer offers a program of traveling exhibitions, —ranging in sizes from 11"x14" to 30"x40" in a *of Asian Art* and two other exhibitions, *Thailand* enlarged prints provide a dramatic visual display ned for durability.

iew (in ten panels) of the history, geography, sting the old with the new. *The Mekong River* is hich shows the contributions of the Mekong River hinese peninsula, both ancient and modern, and e in Laos, Cambodia, and Thailand.

tives can be ordered directly from Weiman & zes and at the prices indicated under each exhibit der blank.

NS

f exhibitions is the extension service of local n often offer small exhibitions, occasionally lend d or sell slides and photographs based upon their ny American museums with Asian collections is iety, upon request.) Moreover, Art Councils are by State governments and they can be expected ce.

d below. The listing indicates generally the kinds ble from a number of organizations. It should be tions will be withdrawn from circulation and new me to time. For complete details regarding the nditions for their loan, and for information about the institutions directly.

ATION OF ARTS, 41 E. 65 Street, New York, ates six exhibitions on Asia; all are available for e mentioned is for non-members of AFA; rental what less.

ction, framed under glass, of thirty-two illum- scripts in the Gulistan Imperial Library, Teheran, created at the Chihil Sutun Palace in Isfahan, depicting scenes from romantic and epic poems and vignettes of Persian life. (Weight: 200 lbs. Rental: $35)

The New Chinese Landscape: twenty-five framed paintings and thirty-five unframed scrolls from Taiwan artists whose watercolor techniques relate to the great and ancient tradition of Oriental painting. (Weight: 1,230 lbs. Rental: $600)

Near Eastern and Far Eastern Art from the Collection of Jay C. Leff: 125 objects dating from the 7th millennium B.C. through the 19th century including sculpture and artifacts of metal, stone, terra cotta, and wood from the Cambodian, ancient Chinese, Egyptian, Hittite, Indian, Japanese, Persian, Sumerian, Syrian, and Tibetan civilizations. (Weight: 6,220 lbs. Rental: $800)

Kenzo Tange-1949/1965: an architectural display of thirty-two photographs mounted on masonite covering twelve projects of the famous Japanese architect Kenzo Tange. (Weight: 1,580 lbs. Rental: $110)

Modern Decorative Arts of Japan: seventy-seven handmade and mass-produced objects of bamboo, ceramics, cloisonne, fabrics, lacquer, metal, and wood. (Weight: 3,091 lbs. Rental: $200; if scheduled with *Gakki,* described below, both available for $250)

Gakki: seventeen musical instruments (actual and model) of Japan and twelve large photographic panels. A tape, in English, describes past and present uses of the instruments; musical selections included. (Weight: about 700 lbs. Rental: $125. See above.)

THE JAPAN SOCIETY, 250 Park Avenue, New York, New York, offers a variety of displays on Japan. Rental fees shown are for non-profit organizations.

Traditional Folk Arts of Japan: late 19th century fabrics, lacquer, and wood pieces, pots, dolls, stencils, and other items. (Weight: 350 lbs. Rental: $25)

Haiku of the Four Seasons: five poems and pictures for each season. (Weight: 50 lbs. Rental: $10)

Traditional Water Colors: twenty-six paintings showing the natural environment of Japan and a variety of painting techniques. (Weight: 50 lbs. Rental: $15)

Traditional Japanese Prints: two separate exhibitions of forty reproductions each, representing artists of the 18th and 19th centuries. (Weight. 60 lbs. Rental: $15 each)

Sharaku Prints: forty reproductions of the eminent Japanese printmaker of the late 18th century. (Weight: 57 lbs. Rental: $15)

Hiroshige Tokaido Prints: a series of "The Fifty-three Stations of Tokaido" presenting the scenery along the Tokaido road linking Kyoto and present-

day Japan as well as a miniature of everyday life in Japan in the feudal era. Sixty elaborate reproductions. (Weight: 80 lbs. Rental: $15)

Circulating exhibitions of THE MUSEUM OF MODERN ART, 11 W. 53 Street, New York, New York, include three on children's art, available for three-week bookings at a rental fee of $75 each.

Art Work of Japanese Children: a selection of eighty-three paintings, prints, drawings, and photographs of sculpture, constructions, and three-dimensional works from Japanese schools.

Children's Art from Hong Kong Schools: a collection of sixty works by children (most of whom are Chinese) seven to seventeen years of age. In general the themes chosen relate to festivals and holidays; some are personal experiences. Media used are chalk, crayon, printmaking techniques, and paper cutout.

Paintings and Collages from the Children's Art Carnival in India: a selection of sixty-five works from more than 14,000 submitted by 7,000 Indian children three to sixteen years of age. The Art Carnival, a gift of the International Council of The Museum of Modern Art and the Asia Society, was presented to Mrs. Indira Gandhi by Mrs. John F. Kennedy when she visited India in 1963.

In preparation by the Museum of Modern Art for circulation is *The New Japanese Painting and Sculpture.* Forty-six artists are represented by 106 works. About half the exhibition consists of paintings; sculptures and assemblages make up the remainder. Sculptures are worked in stone, wood, ceramic, bronze, cement, and cut steel. Unconventional materials used include aluminum strips, plaster-coated columns, bunting-draped figures, plastic eggs, and sacking.

The Traveling Exhibition Service of the SMITHSONIAN INSTITUTION, Washington, D. C., offers its exhibitions for three-week bookings.

Islamic Art from the Collection of Edwin Binney 3rd: seventy-five rare and important Persian, Turkish, and Mughal miniatures, complemented by painted pottery, metal work, calligraphic fragments, and leather-bound manuscripts tracing the development of miniature painting from the 14th century until the 19th. (Weight: 1,500 lbs. Rental: $280)

Folk Toys from Japan: forty-one toys, on loan from The Japan Society, permanently mounted in two hinged cases, include model kits, spouting whales, whistling tops, dolls, and building models. (Weight: 200 lbs. Rental: about $60)

Paintings and Pastels by Children of Tokyo: fifty paintings and pastels by boys and girls ranging in age from five to fourteen; depicted are animals, scenes of rice-hulling, fishing, temples, dancing, and landscape. (Weight: 90 lbs. Rental: $75)

Birds of Asia as photographed by Loke Wan birds of Asia are shown in sixty black-and-whi noted photographer. The species are shown i flight. (Weight: 100 lbs. Rental: $75)

The Face of Vietnam: thirty-five black-and-whi Cauchetier; individually mounted on 30"x30" the people and scenes of daily life, occupatio temples, and amusements, with views of Vi the highlands and coastal regions. (Weight:

Rugs from the McMullan Collection: an exhib major court types from Iran and Turkey, an pets, measuring 6'x2' to 22'x8', date from th tury. (Weight: 900 lbs. Rental: $615)

THE WESTERN ASSOCIATION OF ART MUSE nue East, Seattle, Washington, has a number of They are normally scheduled for one month b requested. Prices shown are for non-members

Architecture in a Japanese Neighborhood: larg drawings, and other graphic material, prese domestic architecture in Kanazawa, a Japan west coast of Honshu. (Weight: about 900

Japanese Banners (*"Hata"*): a collection of a banners, shop curtains, towels, draperies, an and black-and-white photographs show the (Weight: undetermined. Rental: $85)

Onda—A Documentation: a documentation, pottery and forty-seven mounted 11"x14" ph folk pottery, the villagers of Onda, the landsc pottery-making. Also included are sixty 35 about 500 lbs. Rental: $95)

Painting with Silk—The Art of Nuno-e: a novel of silk) developed by Masatsugo Nagasaka, c 50 lbs. Rental: undetermined)

Roots of Japanese Architecture: 129 photograp tecture by the noted contemporary photograph about 1,800 lbs. Rental: $115)

Kiyoshi Saito—Collagraphs, Woodcuts, and Dr and black-and-white collagraphs and woodcu nationally known Japanese printmaker. (W

Cambodian Temple Rubbings: fifty stone rub Wat), photographs and descriptive materia Bayon, Baphuon, and Banteay Frei temples. (

e of everyday life in Japan in the feudal era. (Weight: 80 lbs. Rental: $15)

HE MUSEUM OF MODERN ART, 11 W. 53 clude three on children's art, available for e of $75 each.

a selection of eighty-three paintings, prints, sculpture, constructions, and three-dimen-ools.

Schools: a collection of sixty works by chil-nese) seven to seventeen years of age. In e to festivals and holidays; some are personal halk, crayon, printmaking techniques, and

Children's Art Carnival in India: a selection than 14,000 submitted by 7,000 Indian chil-age. The Art Carnival, a gift of the Inter-m of Modern Art and the Asia Society, was i by Mrs. John F. Kennedy when she visited

n of Modern Art for circulation is *The New* . Forty-six artists are represented by 106 n consists of paintings; sculptures and as-er. Sculptures are worked in stone, wood, steel. Unconventional materials used include olumns, bunting-draped figures, plastic eggs,

Service of the SMITHSONIAN INSTITUTION, ibitions for three-week bookings.

of Edwin Binney 3rd: seventy-five rare and and Mughal miniatures, complemented by calligraphic fragments, and leather-bound opment of miniature painting from the 14th ht: 1,500 lbs. Rental: $280)

e toys, on loan from The Japan Society, per-ed cases, include model kits, spouting whales, uilding models. (Weight: 200 lbs. Rental:

en of Tokyo: fifty paintings and pastels by from five to fourteen; depicted are animals, temples, dancing, and landscape. (Weight:

Birds of Asia as photographed by Loke Wan Tho: the graceful and exotic birds of Asia are shown in sixty black-and-white photographs by Singapore's noted photographer. The species are shown in their natural habitats and in flight. (Weight: 100 lbs. Rental: $75)

The Face of Vietnam: thirty-five black-and-white photographs by Raymond Cauchetier; individually mounted on 30"x30" fiberglass panels, they depict the people and scenes of daily life, occupations, homes, religious offerings, temples, and amusements, with views of Vietnam's tropical landscape in the highlands and coastal regions. (Weight: 175 lbs. Rental: $95)

Rugs from the McMullan Collection: an exhibition of fifty rugs, including major court types from Iran and Turkey, and a few from India. The carpets, measuring 6'x2' to 22'x8', date from the 16th to the early 19th century. (Weight: 900 lbs. Rental: $615)

THE WESTERN ASSOCIATION OF ART MUSEUMS, 1807 Thirty-eighth Avenue East, Seattle, Washington, has a number of traveling exhibitions on Asia. They are normally scheduled for one month but extended bookings may be requested. Prices shown are for non-members of the Association.

Architecture in a Japanese Neighborhood: large-scale photographic panels, drawings, and other graphic material, presenting daily life as related to domestic architecture in Kanazawa, a Japanese community on the northwest coast of Honshu. (Weight: about 900 lbs. Rental: $105)

Japanese Banners ("*Hata*"): a collection of about 120 items consisting of banners, shop curtains, towels, draperies, and other fabrics. Color slides and black-and-white photographs show the use of the items in Japan. (Weight: undetermined. Rental: $85)

Onda—A Documentation: a documentation, including forty-six pieces of pottery and forty-seven mounted 11"x14" photographs of the tradition of folk pottery, the villagers of Onda, the landscape, the kilns, and process of pottery-making. Also included are sixty 35 mm. color slides. (Weight: about 500 lbs. Rental: $95)

Painting with Silk—The Art of Nuno-e: a novel form of collage (using scraps of silk) developed by Masatsugo Nagasaka, contemporary artist. (Weight: 50 lbs. Rental: undetermined)

Roots of Japanese Architecture: 129 photographic panels of Japanese architecture by the noted contemporary photographer Yukio Futagawa. (Weight: about 1,800 lbs. Rental: $115)

Kiyoshi Saito—Collagraphs, Woodcuts, and Drawings: a collection of color and black-and-white collagraphs and woodcuts from the work of the internationally known Japanese printmaker. (Weight: 215 lbs. Rental: $70)

Cambodian Temple Rubbings: fifty stone rubbings (mostly from Angkor Wat), photographs and descriptive material. Also represented are the Bayon, Baphuon, and Banteay Frei temples. (Weight: 250 lbs. Rental $100)

Lui-Sang Wong: twenty-seven scroll paintings by the Cantonese-born contemporary painter and teacher. (Weight: nominal. Rental $90)

Available from the Association for 1968 circulation is *Tomioka Tessai*: twenty-nine scrolls, a folding screen and two pictures by Tomioka Tessai, the Confucian scholar who died in 1924. His work has been exhibited at the Metropolitan Museum and circulated by Smithsonian Institution. Weight and rental: undetermined.

MATERIALS FOR DISPLAY

Art volumes (and others dealing with travel, architecture, furniture, rugs, clothing, etc.) can provide a source from which dramatic displays can be prepared. Museum and gallery catalogs also can provide valuable display material.

A visit to a specialized bookstore or reference library will provide an opportunity to make selections from the publications listed below or find others relevant to a particular use. The number of individual titles is too numerous to list, but the following series should be useful. In these volumes, most of the color plates are hand-tipped (and thus can be removed easily for group or individual mounting), or are full-page color reproductions, accompanied by captions and text.

The UNESCO World Art Series (published by the New York Graphic Society, Greenwich, Connecticut) consists of four volumes, each with thirty-two full-page color reproductions measuring 11″x14″, entitled *India*: *Paintings from Ajanta Caves; Ceylon*: *Paintings from Temple, Shrine and Rock; Iran*: *Persian Miniatures,* and *Japan*: *Ancient Buddhist Paintings.* Each volume is $22 less a twenty per cent discount to schools. (Individual prints selected from the publications can be purchased from the New York Graphic Society for $1.50 each, school price, of any reproduction desired.)

Universe Books, Inc. (381 Park Avenue, New York, New York) has published a Chinese Art Series in four volumes, each containing more than 140 plates in monochrome and about sixty-five hand-tipped color reproductions ranging from small to full-page (10″x13″). The titles are: Vol. I—*Bronze, Jade, Sculpture, Ceramics*; Vol. II—*Gold, Silver, Bronze, Cloisonne, Enamel, Lacquer Furniture and Wood*; Vol. III—*Painting, Calligraphy, Stone Rubbing, Wood Engraving*; Vol. IV—*Textiles, Glass & Painting on Glass, Carvings in Ivory, Rhinoceros Horn and Hardstones, Snuff Bottles, Inkcakes and Inkstones.* Volumes I and IV, $39.50 each; Volumes II and III, $37.50 each.

Crown Publishers, Inc. (419 Park Avenue South, New York, New York), in its Art of the World Series, offers seven titles on Asian art, at $6.95 each (less school discount). The Crown publications, at small cost, particularly are useful for the study of individual countries. The reproductions range in size from 4½″x6″ to 7″x5″; each book contains from thirty to more than fifty full-color hand-tipped plates which are suitable especially to group mounting. The titles are *Buddhism, China. Indi Burma, Korea, Tibet.*

Skira's Treasures of Asia Series (119 W. 57 Street, New York, New Yo Reproductions, in sizes varying from are all full-color and hand-tipped. *Ch* reproductions ($29.50); *Japanese Pai* eighty reproductions ($22.50 each), eighty-two reproductions and is priced

Publications of Harry N. Abrams, York), include *2,000 Years of Orient* trations with fifty-four hand-tipped col size (10″x12″); *Art Treasures of the Pe* tipped plates in full color, some full-p *and the Angkor Civilization* which has large plates in full color; *2,000 Years* tipped plates in full color and 135 gra thirty-two color plates hand-tipped, so 161 gravure plates. In preparation for *Years of the Treasures of Korean Art. dhist Prints* which is priced at $35, all a school discount.

Harry N. Abrams, Inc. also distribu Gallery catalogs which are prepared in Society members only may order cloth directly from the Society, at a special di *of India Stone Sculpture*; *Peasant and Japanese Art*; *The Art of Southern Sun Image*; *Iranian Ceramics*; *The Art of M of Ancient China from the Collection o of Old Japan*; *Gods, Thrones, and Peac Two Traditions (15th-19th Centuries Treasures of the Kabul Museum*; *Chi King Gustaf VI Adolf of Sweden.*

Selected works of art from certain tographed and are available as color sli been made are *The Evolution of the Bu The Art of Nepal; Masters of the Jap Relics of Ancient China from the C Thrones, and Peacocks: Northern Indi Ancient Art from Afghanistan.*

Complete details regarding Asia H be obtained from the Asia Society, 112

seven scroll paintings by the Cantonese-born contem-
acher. (Weight: nominal. Rental $90)

Association for 1968 circulation is *Tomioka Tessai*:
ding screen and two pictures by Tomioka Tessai, the
died in 1924. His work has been exhibited at the
and circulated by Smithsonian Institution. Weight
d.

SPLAY

hers dealing with travel, architecture, furniture, rugs,
le a source from which dramatic displays can be pre-
ry catalogs also can provide valuable display material.
zed bookstore or reference library will provide an
lections from the publications listed below or find
rticular use. The number of individual titles is too
following series should be useful. In these volumes,
are hand-tipped (and thus can be removed easily for
nting), or are full-page color reproductions, accom-
text.

d Art Series (published by the New York Graphic
nnecticut) consists of four volumes, each with thirty-
oductions measuring 11″x14″, entitled *India*: *Paint-*
; Ceylon: *Paintings from Temple, Shrine and Rock;*
s, and *Japan*: *Ancient Buddhist Paintings*. Each vol-
nty per cent discount to schools. (Individual prints
ations can be purchased from the New York Graphic
school price, of any reproduction desired.)

c. (381 Park Avenue, New York, New York) has
t Series in four volumes, each containing more than
me and about sixty-five hand-tipped color reproduc-
all to full-page (10″x13″). The titles are: Vol. I—
Ceramics; Vol. II—*Gold, Silver, Bronze, Cloisonne,*
ure and Wood; Vol. III—*Painting, Calligraphy, Stone*
ing; Vol. IV—*Textiles, Glass & Painting on Glass,*
oceros Horn and Hardstones, Snuff Bottles, Inkcakes
I and IV, $39.50 each; Volumes II and III, $37.50

ac. (419 Park Avenue South, New York, New York),
Series, offers seven titles on Asian art, at $6.95 each
The Crown publications, at small cost, particularly
of individual countries. The reproductions range in
5″; each book contains from thirty to more than fifty
ates which are suitable especially to group mounting.
The titles are *Buddhism, China, India, Indochina, Indonesia, Japan,* and *Burma, Korea, Tibet.*

Skira's Treasures of Asia Series (distributed by World Publishing Co., 119 W. 57 Street, New York, New York), consists of four volumes on Asia. Reproductions, in sizes varying from quarter, half to full page (6½″x8″), are all full-color and hand-tipped. *Chinese Painting* contains one hundred reproductions ($29.50); *Japanese Painting* and *Persian Painting* each has eighty reproductions ($22.50 each), and the *Painting of India* includes eighty-two reproductions and is priced at $25.00. There is a school discount.

Publications of Harry N. Abrams, Inc. (6 W. 57 Street, New York, New York), include *2,000 Years of Oriental Ceramics* which contains 173 illustrations with fifty-four hand-tipped color plates, many of which are full-page size (10″x12″); *Art Treasures of the Peking Museum*, with eighty-seven hand-tipped plates in full color, some full-page size (10″x12″); *Khmer Sculpture and the Angkor Civilization* which has 275 illustrations including twenty-four large plates in full color; *2,000 Years of Japanese Art* with forty-two hand-tipped plates in full color and 135 gravure plates; *Japanese Buddhist Prints*, thirty-two color plates hand-tipped, some of which measure 14″x11″, with 161 gravure plates. In preparation for November 1966 publication is *2,000 Years of the Treasures of Korean Art*. With the exception of *Japanese Buddhist Prints* which is priced at $35, all others are available at $25 each, less a school discount.

Harry N. Abrams, Inc. also distributes clothbound editions of Asia House Gallery catalogs which are prepared in connection with its exhibitions. (Asia Society members only may order clothbound and some paperbound editions directly from the Society, at a special discount.) Among the titles are *The Art of India Stone Sculpture*; *Peasant and Nomad Rugs of Asia*; *Tea Taste in Japanese Art*; *The Art of Southern Sung China*; *The Evolution of the Buddha Image*; *Iranian Ceramics*; *The Art of Mughal India*; *The Art of Nepal*; *Relics of Ancient China from the Collection of Dr. Paul Singer*; *Mingei—Folk Arts of Old Japan*; *Gods, Thrones, and Peacocks—Northern Indian Painting from Two Traditions (15th-19th Centuries)*; *Ancient Art from Afghanistan—Treasures of the Kabul Museum*; *Chinese Art from the Collection of H.M. King Gustaf VI Adolf of Sweden.*

Selected works of art from certain Asia House exhibitions have been photographed and are available as color slides. Exhibitions on which slides have been made are *The Evolution of the Buddha Image*; *The Art of Mughal India*; *The Art of Nepal; Masters of the Japanese Print: Moronobu to Utamaro*; *Relics of Ancient China from the Collection of Dr. Paul Singer*; *Gods, Thrones, and Peacocks: Northern Indian Painting from Two Traditions*, and *Ancient Art from Afghanistan.*

Complete details regarding Asia House Gallery catalogs and slides can be obtained from the Asia Society, 112 E. 64 Street, New York, N. Y.

MASTERPIECES OF ASIAN

This exhibition concerns itself with the well-known categories of Asian art, often widely separated in time and place. It is wise, therefore, to remember that single examples can tell us little of historical developments in each country which led up to their creation. These are "masterpieces" in the true sense, treasured at the present time because they are able to reach across centuries and cultural boundaries to touch us with the hand of genius.

The arts of Asia begin as ours do, in remote antiquity. The culture of the Indus valley is roughly contemporaneous with Ancient Egypt and Mesopotamia. That of China begins somewhat later, but may now be termed "oldest" in that her language and artistic heritage are still intact whereas the ancient empires of Mesopotamia and the Nile have long since passed away.

As one becomes familiar with Asian art, the characteristic flavor of each cultural tradition becomes discernible, even in very ancient times. Previous to that, the cultures of Asia, Europe and the Middle East were in long, sporadic contact with each other by both population migration and the actual transporting of inventions, myths, and art-motifs. Later on as well, these cultures borrowed from each other, but barriers of geography and custom have long since separated them so that they occasionally appear mysterious to each other, and to us, if we have learned little of them.

The fashioning of a work of art, on the other hand, stems so strongly from human nature that it can occasionally rise above its place in history and convey its awareness to all, even at first glance. It has been created out of the human need for art, and just as there has been no culture devoid of a similar need for religion, so the arts of Asia can also be understood as expressions of religious adoration. When art departs from religious subject matter, as it may appear to in Chinese landscape painting, it is still suffused with attitudes of awe and reverence for man's emotion or for the configuration of the world itself. Such attitudes can be accepted and understood by all, despite the outward style and custom of a work of art.

Particular styles of art tend to become known by the nations which produced them, such as "Chinese" art or "Japanese" art; but in speaking of the religion or philosophy which inspired those arts, one must keep in mind larger geographical areas and a different sense of history. Buddhism, which had its origin and early growth in India, has largely disappeared from that cou
much of Asia like ripples in a vast pool. It later receded from
claims allegiance to Islam. Early Buddhism, however, remained
and in Burma, Thailand, Cambodia, and Laos. Also, Buddhism
China, Korea, and Japan; and a highly complex form of Buddhi
side an earlier religion of its own.

Earlier ways of thought also existed in China and Japan, whic
to form their national outlook. The Chinese have inherited a cod
codified in Confucianism, is quite unlike our conception of origi
China a particular awareness of nature and natural law. The Ja
have provided a permanent home for a highly specialized form
force in their thought and aesthetics up to the present day.

The majority of Indians at the present time are Hindus. As a
fined to India, but in former times its many worshippers and mu
many parts of Southeast Asia. Hinduism still exists in such isola
island is now surrounded by a later religion, that of Islam.

During medieval times, the Islamic religion of the Middle Ea
Asia. Its adherents can be found in such widely separated areas as
northern India, Malaya, and Indonesia. The laws of orthodox I
fashioning of images, but in the realm of decorative art and arch
as the Taj Mahal are unsurpassed in beauty and technical treatmen

The more one knows of the diversified arts of Asia, the richer
is a vast area with millions of people and a cultural heritage o
The present exhibition has been created to give insight into th
to contribute to our appreciation and awareness of Asian peoples

JADE DISK, China, 5th-3rd century B.C., Diameter: 8½"
The Nelson Gallery — Atkins Museum, Kansas City

RITUAL VESSEL, China, 5th-3rd century B.C., Height: 8"
The Minneapolis Institute of Art

GUARDIAN LION
The Nelson Gall

ERPIECES OF ASIAN ART

the well-known categories of Asian art, often widely separated
, to remember that single examples can tell us little of historical
led up to their creation. These are "masterpieces" in the true
ecause they are able to reach across centuries and cultural bound-
ius.

, in remote antiquity. The culture of the Indus valley is roughly
and Mesopotamia. That of China begins somewhat later, but
her language and artistic heritage are still intact whereas the
ie Nile have long since passed away.

an art, the characteristic flavor of each cultural tradition becomes
s. Previous to that, the cultures of Asia, Europe and the Middle
with each other by both population migration and the actual
art-motifs. Later on as well, these cultures borrowed from each
custom have long since separated them so that they occasionally
o us, if we have learned little of them.

n the other hand, stems so strongly from human nature that it can
story and convey its awareness to all, even at first glance. It has
or art, and just as there has been no culture devoid of a similar
s can also be understood as expressions of religious adoration.
ect matter, as it may appear to in Chinese landscape painting, it
and reverence for man's emotion or for the configuration of the
pted and understood by all, despite the outward style and custom

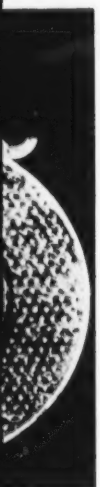
me known by the nations which produced them, such as "Chinese"
of the religion or philosophy which inspired those arts, one must
s and a different sense of history. Buddhism, which had its origin and early growth in India, has largely disappeared from that country; but not before it had spread over much of Asia like ripples in a vast pool. It later receded from some areas, such as Java, which now claims allegiance to Islam. Early Buddhism, however, remained and flourished on the island of Ceylon and in Burma, Thailand, Cambodia, and Laos. Also, Buddhism was transported at an early date to China, Korea, and Japan; and a highly complex form of Buddhism developed in isolated Tibet, alongside an earlier religion of its own.

Earlier ways of thought also existed in China and Japan, which together with Buddhism have helped to form their national outlook. The Chinese have inherited a code of laws and practical conduct which, codified in Confucianism, is quite unlike our conception of original divine guidance. Taoism has given China a particular awareness of nature and natural law. The Japanese, with their own Shinto religion, have provided a permanent home for a highly specialized form of Buddhism, Zen, which remains a force in their thought and aesthetics up to the present day.

The majority of Indians at the present time are Hindus. As a religion, Hinduism is now largely confined to India, but in former times its many worshippers and multiplicity of images could be found in many parts of Southeast Asia. Hinduism still exists in such isolated cultures as Bali, even though that island is now surrounded by a later religion, that of Islam.

During medieval times, the Islamic religion of the Middle East made many converts in the rest of Asia. Its adherents can be found in such widely separated areas as western China, Afghanistan, Pakistan, northern India, Malaya, and Indonesia. The laws of orthodox Islam have traditionally forbidden the fashioning of images, but in the realm of decorative art and architecture, many of its monuments such as the Taj Mahal are unsurpassed in beauty and technical treatment.

The more one knows of the diversified arts of Asia, the richer and more distinct they become. Asia is a vast area with millions of people and a cultural heritage of great significance in human history. The present exhibition has been created to give insight into the diversity of Asian art and thereby to contribute to our appreciation and awareness of Asian peoples and cultures.

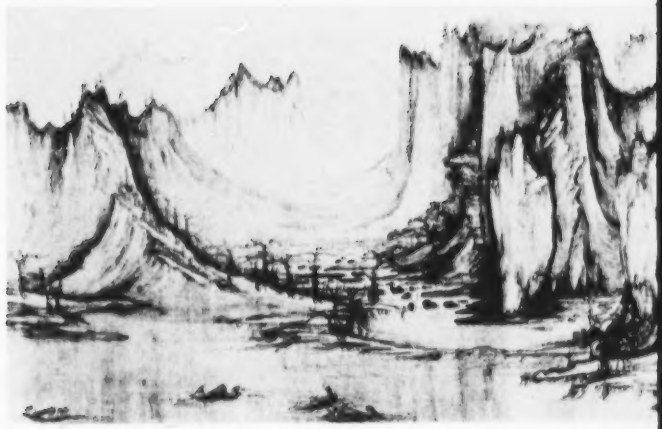


iameter: 8½"
nsas City

RITUAL VESSEL, China, 5th-3rd century B.C., Height: 6"
The Minneapolis Institute of Art

GUARDIAN LION, China, 7th-10th century A.D., Height: 12"
The Nelson Gallery — Atkins Museum, Kansas City

BUDDHIST DIVINITY, China, 6th century A.D., Height: 6'-4"
The University Museum, Philadelphia



LANDSCAPE (detail), C
The Nelson Gallery —

CHINA

The Chinese have long felt a justifiable pride in their ancient and beautiful objects, whose rituals lie in the past but whose beauty has influenced 4,000 years of Chinese art. Styles and forms, once created, emerge again and again in later traditions, making it a difficult but endlessly rewarding task to trace the development of Chinese art.

Jade is the beloved stone of China; from earliest times it has been used to fashion musical stones, axes, rings, symbols of heaven and earth. The disk shown *(preceding page, left)* has traditionally been termed a symbol of heaven. It has been suggested that if such disks were held with their center to the North Star, certain constellations were visible along the curves and convolutions of their decorative edges.

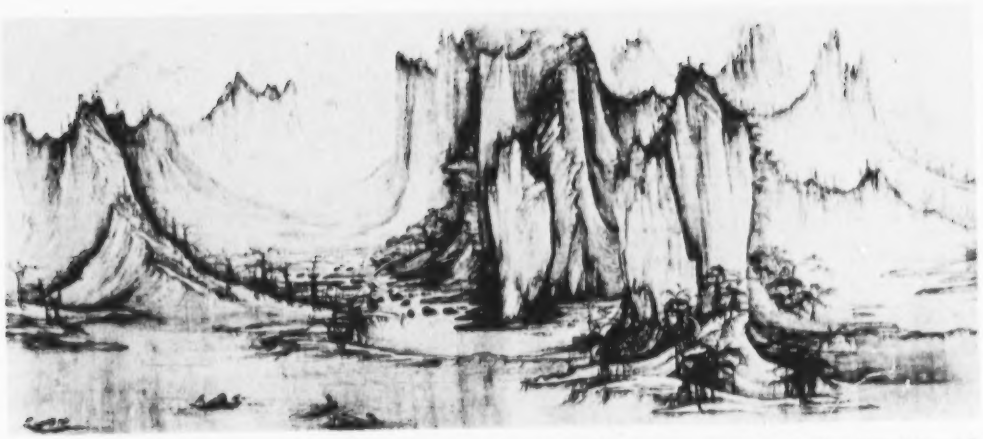
Bronze vessels *(preceding page, center)*, equally old, were used to hold offerings to ancestral spirits and at times to commemorate important events. Many are inscribed, telling of their makers, donors, and purpose. The casting of such bronzes, in the distant past, has seldom been equalled by other cultures; and vessels were often intricately inlaid with gold, silver, and turquoise.

Stone sculpture exists from ancient China, but as an art form is somewhat better known at a later date. The Guardian-Lion *(preceding page, right)* is an extraordinarily free and powerful rendering of the subject for Chinese sculpture which occasionally tends to a stiffness dictated by a strict adherence to iconography. The Bodhisattva *(left)*, or "saint", is an early example of a Buddhist deity, instantly recognizable, as any Christian saint might be, to those worshippers who are familiar with its particular name, costume, and meaning.

Landscape painting in China, justly famous, glorifies nature itself, and perhaps to a lesser degree the traditional withdrawal of the scholar-artist from worldly pursuits. Men are portrayed against a towering background of mists and mountains *(above, right)*. At other times, more specific and gentler aspects of nature are depicted, but it is seldom that some "mood" is not intended, either on the part of the artist or the viewer.

At various times, Chinese painters have made bold attempts to convey emotions which go beyond mere visual representation for its own sake. Their use of rough and quick brushstrokes, and empty space, *(right)* are intended to carry the spectator into a realm of immediate perception which identifies the painter, viewer, and subject matter with an abstract idea of nature and art. The writings and sayings of such painters, preserved through the centuries, antedate similar arguments on "modern art" in the West by almost a thousand years.

PAINTING
17th cen
The Muse



LANDSCAPE (detail), China, att. to Hsu Tao-ning, 11th century A.D.
The Nelson Gallery — Atkins Museum, Kansas City

CHINA

The Chinese have long felt a justifiable pride in their ancient and beautiful objects, whose rituals lie in the past but whose beauty has influenced 4,000 years of Chinese art. Styles and forms, once created, emerge again and again in later traditions, making it a difficult but endlessly rewarding task to trace the development of Chinese art.

Jade is the beloved stone of China; from earliest times it has been used to fashion musical stones, axes, rings, symbols of heaven and earth. The disk shown *(preceding page, left)* has traditionally been termed a symbol of heaven. It has been suggested that if such disks were held with their center to the North Star, certain constellations were visible along the curves and convolutions of their decorative edges.

Bronze vessels *(preceding page, center)*, equally old, were used to hold offerings to ancestral spirits and at times to commemorate important events. Many are inscribed, telling of their makers, donors, and purpose. The casting of such bronzes, in the distant past, has seldom been equalled by other cultures; and vessels were often intricately inlaid with gold, silver, and turquoise.

Stone sculpture exists from ancient China, but as an art form is somewhat better known at a later date. The Guardian-Lion *(preceding page, right)* is an extraordinarily free and powerful rendering of the subject for Chinese sculpture which occasionally tends to a stiffness dictated by a strict adherence to iconography. The Bodhisattva *(left)*, or "saint", is an early example of a Buddhist deity, instantly recognizable, as any Christian saint might be, to those worshippers who are familiar with its particular name, costume, and meaning.

Landscape painting in China, justly famous, glorifies nature itself, and perhaps to a lesser degree the traditional withdrawal of the scholar-artist from worldly pursuits. Men are portrayed against a towering background of mists and mountains *(above, right)*. At other times, more specific and gentler aspects of nature are depicted, but it is seldom that some "mood" is not intended, either on the part of the artist or the viewer.

At various times, Chinese painters have made bold attempts to convey emotions which go beyond mere visual representation for its own sake. Their use of rough and quick brushstrokes, and empty space, *(right)* are intended to carry the spectator into a realm of immediate perception which identifies the painter, viewer, and subject matter with an abstract idea of nature and art. The writings and sayings of such painters, preserved through the centuries, antedate similar arguments on "modern art" in the West by almost a thousand years.

PAINTING, "Lotus Buds and Leaves", by Chu Ta, China,
17th century A.D., Height: 73"
The Museum of Fine Arts, Boston

BUDDHIST DIVINITY, China, 6th century A.D., Height: 6'-4"
The University Museum, Philadelphia

EAST-WEST

Although Buddha was born six centuries before the Christian era, sculptors did not represent him in human form for almost 500 years. After this time it became a fashion in northwest India to represent the Buddha according to Graeco-Roman ideals established by military conquest in that area. Such portraiture quickly spread to other parts of South and Central Asia, as well as to China, Korea, and Japan. It is an interesting fact that the face of Buddha, half smiling through all these arts, originally stemmed from Western art and the Greek Apollo. The folds of drapery and characteristic stance of early Buddhist sculpture continued to indicate for a time their Graeco-Roman background, until the style later becomes lost among the aesthetic changes wrought by other cultures and ideals.

Such an influence, occurring between East and West, may be considered a cross-current in the history of Asian art. This example of the original style *(left)* in northwest India is known as "Gandhara" from the ancient name of an area which is now part of Afghanistan and Pakistan.

BUDDHIST HEAD, Afghanistan, 4th-5th century A.D., Height: 9"
The Seattle Art Museum

INDIA

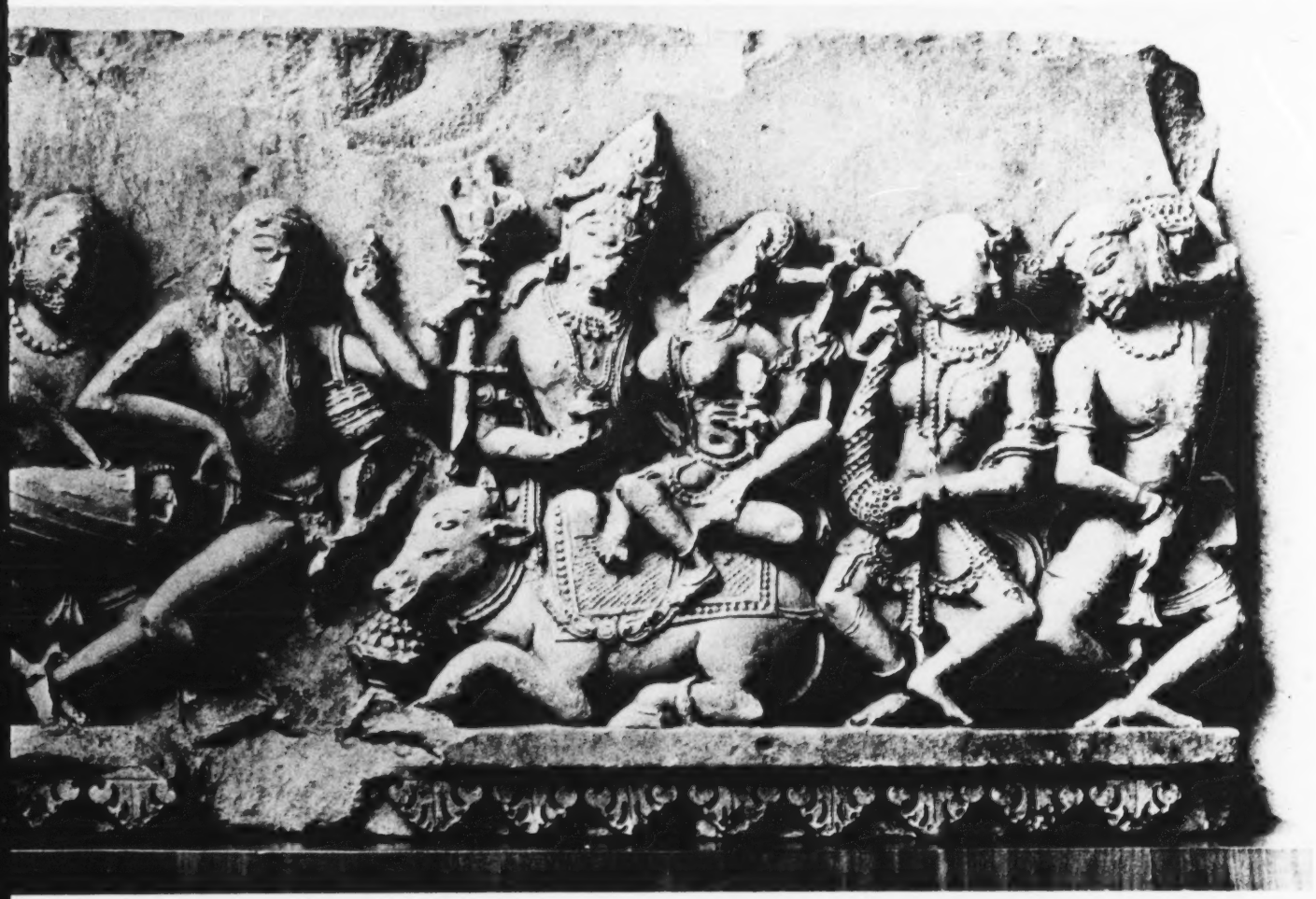
The Indus civilization of northern India, established by 2500 B.C. in the two great cities of Harappa and Mohenjo-daro, was not destined to endure. After a thousand years its sober and carefully organized culture lay in the path of an expanding invader, the Indo-Aryans, who destroyed the cities and restricted the conquered in a rigid system of social status destined to leave its imprint on subsequent Indian life.

The invaders spread over India to form small kingdoms, and their originally warlike gods, once established in their new surroundings and influenced by earlier ways of Indian thought, began to be personified in the great wealth of Indian lore and literature. This long period of religious ferment, of which little remains to archaeologists, finally resulted in the great Hindu religious cults of Siva and Vishnu, the secular cult of Jainism, and the religion of Buddha, whose conception of a universe of souls was to enjoy a temporary enthusiasm in India and then capture the imagination of the rest of Asia.

A few centuries before the Christian era, a powerful warrior-emperor, Chandragupta, unified a large area of India and was also militarily successful in repelling the outposts of the Greek Empire which had been established inside the northern Indian frontiers. The ancient world had grown smaller, nevertheless, and Chandragupta welcomed the influence of Greeks and Persians in his country, setting styles and traditions which were to have a considerable effect on the spirit and iconography of early Indian art.

Classical Indian art, as we know it, was devoted to the gods, and technical proficiency on the part of artists was measured by the success with which they enabled the viewer to feel an identification with cosmic and earthly forces. Indian art is also permeated with the language of music, ritual, and the stage. An early treatise (Vishnudharmottaram) states that painting and sculpture cannot be comprehended without a knowledge of dancing, just as a dance is incomprehensible

without music
not merely na
harmony and
Siva dance
presses evil. H
izes the univer
page, left), or
he rides a bul
of male and f
ing, often in t
Classical a
which it has
however, rema
and art histor
their artistic h



PANEL WITH FIGURES, India, 10th century A.D., Height: 18"
The Nelson Gallery — Atkins Museum, Kansas City

India, established by 2500 B.C. Mohenjo-daro, was not destined sober and carefully organized ding invader, the Indo-Aryans, the conquered in a rigid system print on subsequent Indian life. form small kingdoms, and their ed in their new surroundings ian thought, began to be per- lore and literature. This long ittle remains to archaeologists, gious cults of Siva and Vishnu, eligion of Buddha, whose con- joy a temporary enthusiasm in of the rest of Asia.

A few centuries before the Christian era, a powerful warrior-emperor, Chandragupta, unified a large area of India and was also militarily successful in repelling the outposts of the Greek Empire which had been established inside the northern Indian frontiers. The ancient world had grown smaller, nevertheless, and Chandragupta welcomed the influence of Greeks and Persians in his country, setting styles and traditions which were to have a considerable effect on the spirit and iconography of early Indian art.

Classical Indian art, as we know it, was devoted to the gods, and technical proficiency on the part of artists was measured by the success with which they enabled the viewer to feel an identification with cosmic and earthly forces. Indian art is also permeated with the language of music, ritual, and the stage. An early treatise (Vishnudharmottaram) states that painting and sculpture cannot be comprehended without a knowledge of dancing, just as a dance is incomprehensible without music. Therefore Indian art is often highly sensuous, but it is not merely naturalistic in a crude sense. It is always concerned with harmony and rhythm, pose and gesture, and an ecstatic state of mind.

Siva dances *(following page, right)*, and as he does so his foot suppresses evil. His arms hold protective symbols and charms as he vitalizes the universe with his cosmic dance. Siva plays the lute *(following page, left)*, or accompanied by singers, dancers, and musicians *(above)*, he rides a bull with his consort, Parvati, expressing the eternal theme of male and female energy, together and apart, meeting and separating, often in the most physical terms.

Classical art in India, as in other countries, reached heights from which it has subsequently declined. The ancient gods and goddesses, however, remain vital for the Indian people, and the many museums and art historians of contemporary India indicate the value placed on their artistic heritage.

DIVINE COUPLE, India, 10th century A.D.
Height: 41″
The Philadelphia Museum of Art

THE LUTE PLAYER, India, 9th-13th century A.D.
Height: 29″
Owned by Dr. Samuel Eilenberg

DANCING SIVA, India, 9th-13th century A.D.
Height: 33″
Owned by Dr. Samuel Eilenberg

THE LUTE PLAYER, India, 9th-13th century A.D.
Height: 29"
Owned by Dr. Samuel Eilenberg

DANCING SIVA, India, 9th-13th century A.D.
Height: 33"
Owned by Dr. Samuel Eilenberg

ILLUSTRATION, North India, 17th century
Height: 7½″
The Cleveland Museum of Art

ILLUSTRATION, India, 16th century
Height: 12″
The Metropolitan Museum of Art, New York

MOGHUL INDIA

Aspects of later Indian art remind one of the fact that India's northwest frontiers have always been open and vulnerable to influence from the Middle East. India's earliest civilization in the Indus Valley was Middle Eastern in outlook. Later on, Graeco-Roman art had its stylistic effect, and throughout medieval times, Persian influence existed in India. Last, and most powerful of all, the expanding Moghul Empire forced its way into India in the fifteenth century where its Moghul emperors set up courts unrivaled in the world for wealth and luxury.

India's enormous population and caste system provided a ready-made means for such conquerors to live in style, more or less unfettered by popular opinion. The Moghul emperors imported Persian craftsmen, styles, and ideals which have strongly characterized north India's art and architecture up to the present time. These proud conquerors, whose large and small courts created a wondrous art, disintegrated in the face of the mercantile adventures of the eighteenth century British, but not before a 300-year flowering of Indo-Persian genius.

Miniature painting of the time is a combination of Persian ideals with a local Indian tradition, perhaps occasionally deriving from an earlier mural style. Such art *(above, left)*, in vivid combination, is called "Rajput" after a hilly region in the north. Further south, a purer style *(above, right)* was affected at the Moghul courts, where it became a fashion to illustrate the epics and tales of Indian literature.

Rug-making, an industry whose origins lie in the Middle East and Central Asia, achieved great beauty under Indian craftsmen who were anxious to satisfy the Moghul taste for fineness of technique and design. Their occasional free invention *(right)* here resulted in a magnificent example of Indian craftsmanship, unrivalled even among its Middle Eastern sources and background.

CARPET, Pakistan, 17th century
Height: 8′0″
The Museum of Fine Arts, Boston

century

ILLUSTRATION, India, 16th century
Height: 12″
The Metropolitan Museum of Art, New York

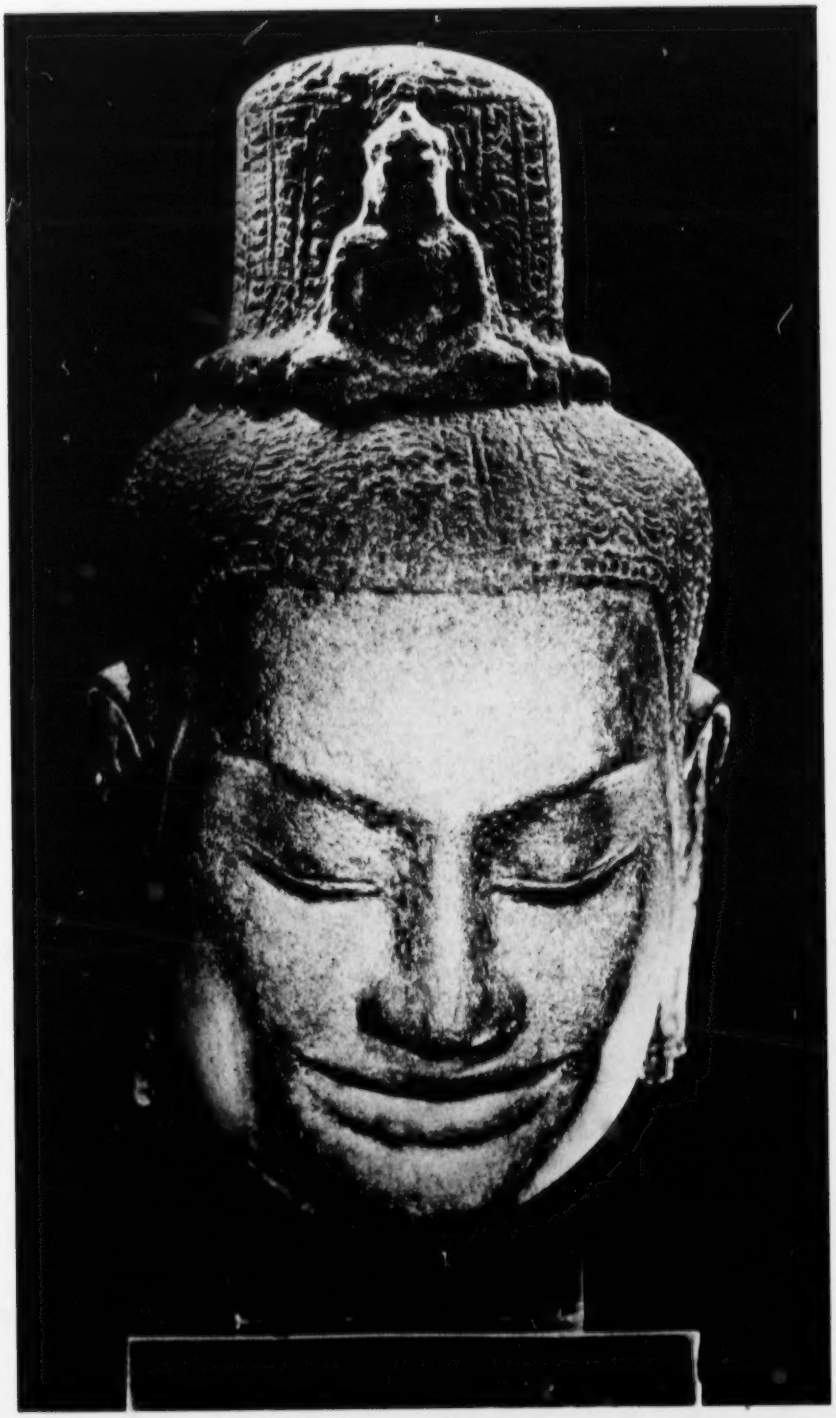
DIA

rt remind one of the fact that India's
s been open and vulnerable to influence
earliest civilization in the Indus Valley
k. Later on, Graeco-Roman art had its
out medieval times, Persian influence
st powerful of all, the expanding Moghul
ndia in the fifteenth century where its
rts unrivaled in the world for wealth

on and caste system provided a ready-
rors to live in style, more or less unfet-
he Moghul emperors imported Persian
which have strongly characterized north
to the present time. These proud con-
mall courts created a wondrous art,
e mercantile adventures of the eighteenth
e a 300-year flowering of Indo-Persian

time is a combination of Persian ideals
perhaps occasionally deriving from an
(above, left), in vivid combination, is
region in the north. Further south, a
affected at the Moghul courts, where it
the epics and tales of Indian literature.
hose origins lie in the Middle East and
eauty under Indian craftsmen who were
ul taste for fineness of technique and
invention *(right)* here resulted in a
craftsmanship, unrivalled even among
background.

CARPET, Pakistan, 17th century
Height: 8′0″
The Museum of Fine Arts, Boston



SOUTHEAST ASIA

Understood in its proper perspective, the religious sculpture of Southeast Asia derives from a classic period of Indian art when Hindu and Buddhist rites became increasingly popular in the kingdoms surrounding India and overseas. In such lands, Indian aesthetic ideals were quickly transformed to convey the spirit of other developing cultures. The remains of Indian expansion can be found in the art and archaeology of Burma, Thailand, Cambodia, Vietnam, Malaya, and Indonesia.

In the first five or six centuries of the Christian era, the rising civilizations of Southeast Asia had begun to express their national genius, and local artists were depicting Hindu and Buddhist deities *(right)* in some of the most noble and serene sculpture ever created.

Burma, in the north, under the kings of Pagan, erected a temple city filled with sculpture and frescoes, which fell before a Mongol invasion at the end of the thirteenth century. Thailand, competing for supremacy with the Burmese and Cambodians, produced an art which continued to develop with differing styles almost to contemporary times. Cambodia's Khmer civilization created the magnificent royal and religious city of Angkor, where millions of people labored for six centuries to create artificial lakes, waterways, and temples, until repeated attacks by the Thai in the fifteenth century forced them to abandon the city.

Khmer art *(left)* is less sensuous and more abstract than its Indian origins, expressing here a mood of meditation and serenity in the divine countenance of the Buddhist deity Avalokitesvara. Such images also were meant to suggest a uniquely Khmer conception of the god-like nature of their kings.

Hindu and Buddhist ideology permeated these cultures, giving way in the end to a popular form of Buddhism which continues to characterize the Indochinese peninsula. In Indonesia, however, such doctrines retained a less permanent hold with the coming of the missionary religion of Islam; although monuments of architecture and sculpture remain as a legacy of the distant past. Bali alone remains Hindu, a reminder of early Indian expansion and influence.

BUDDHA, Thailand, 6
Height: 44″
The Seattle Art Mus

BUDDHIST DIVINITY, Cambodia, 12th century A.D., Height: 16½″
The Nelson Gallery — Atkins Museum, Kansas City

SOUTHEAST ASIA

Understood in its proper perspective, the religious sculpture of Southeast Asia derives from a classic period of Indian art when Hindu and Buddhist rites became increasingly popular in the kingdoms surrounding India and overseas. In such lands, Indian aesthetic ideals were quickly transformed to convey the spirit of other developing cultures. The remains of Indian expansion can be found in the art and archaeology of Burma, Thailand, Cambodia, Vietnam, Malaya, and Indonesia.

In the first five or six centuries of the Christian era, the rising civilizations of Southeast Asia had begun to express their national genius, and local artists were depicting Hindu and Buddhist deities *(right)* in some of the most noble and serene sculpture ever created.

Burma, in the north, under the kings of Pagan, erected a temple city filled with sculpture and frescoes, which fell before a Mongol invasion at the end of the thirteenth century. Thailand, competing for supremacy with the Burmese and Cambodians, produced an art which continued to develop with differing styles almost to contemporary times. Cambodia's Khmer civilization created the magnificent royal and religious city of Angkor, where millions of people labored for six centuries to create artificial lakes, waterways, and temples, until repeated attacks by the Thai in the fifteenth century forced them to abandon the city.

Khmer art *(left)* is less sensuous and more abstract than its Indian origins, expressing here a mood of meditation and serenity in the divine countenance of the Buddhist deity Avalokitesvara. Such images also were meant to suggest a uniquely Khmer conception of the god-like nature of their kings.

Hindu and Buddhist ideology permeated these cultures, giving way in the end to a popular form of Buddhism which continues to characterize the Indochinese peninsula. In Indonesia, however, such doctrines retained a less permanent hold with the coming of the missionary religion of Islam; although monuments of architecture and sculpture remain as a legacy of the distant past. Bali alone remains Hindu, a reminder of early Indian expansion and influence.

BUDDHA, Thailand, 6th-7th century A.D.
Height: 44"
The Seattle Art Museum

BUDDHIST DIVINITY, Cambodia, 12th century A.D., Height: 16½"
The Nelson Gallery — Atkins Museum, Kansas City

KOREA

Korea, in the most ancient period known to us, shared certain religious and physical similarities with the Shamanistic cultures of Siberia; but its proximity to China, both by land and sea, far outweighed such early influences. Whatever occurred in the later history of China necessarily affected Korea, which has only at times been able to control powerful inroads on its national spirit and sovereignty.

Three kingdoms, Koguryo, Paekche, and Silla, were established in Korea by the third century A.D. Koguryo, a northern state, controlled areas of Manchuria on the Chinese mainland but with such difficulty that only Silla was able to unify the Korean peninsula in the seventh century and begin a flourishing period in the arts, of which the small gilded statue *(right)* is an example.

Buddhism enjoyed both popular and state support during the Silla dynasty and its successor, the Koryo, until the fifteenth century, by which time it had become such a corrupt system of social and political preferment that drastic reforms were instituted by the Yi dynasty in the name of Confucianism. Buddhist art and architecture subsequently declined, for lack of power and patronage.

Korean interest in the arts of neighboring China resulted in a pale green ceramic ware known as celadon *(below, left)*, also popular in Sung China. The Korean variety, even to the Chinese connoisseur, is often unsurpassed and is characterized by its own color and feeling. Such pieces were prized by aristocratic collectors; and in succeeding dynasties, particular ceramics were limited in their availability to royal and powerful patrons.

Later Korean ceramics *(below, right)* often convey a quality of freshness and calculated naivete, which these artists, influenced on all sides, were able to maintain with a high degree of beauty and perfection almost up to the nineteenth century.

WINE POT, Korea, 10th-14th century Height: 9½"
The Brundage Collection, San Francisco

WINE BOTTLE, Korea, 15th-16th century, Height: 9"
Owned by Mr. Russell Tyson

BUDDHA, Korea 8th century, Height: 9¾"
The Nelson Gallery — Atkins Museum, Kansas City

to us, shared certain
shamanistic cultures of
land and sea, far out-
red in the later history
only at times been able
t and sovereignty.
lla, were established in
orthern state, controlled
but with such difficulty
eninsula in the seventh
rts, of which the small

support during the Silla
teenth century, by which
of social and political

preferment that drastic reforms were instituted by the Yi dynasty in the name of Confucianism. Buddhist art and architecture subsequently declined, for lack of power and patronage.

Korean interest in the arts of neighboring China resulted in a pale green ceramic ware known as celadon *(below, left)*, also popular in Sung China. The Korean variety, even to the Chinese connoisseur, is often unsurpassed and is characterized by its own color and feeling. Such pieces were prized by aristocratic collectors; and in succeeding dynasties, particular ceramics were limited in their availability to royal and powerful patrons.

Later Korean ceramics *(below, right)* often convey a quality of freshness and calculated naivete, which these artists, influenced on all sides, were able to maintain with a high degree of beauty and perfection almost up to the nineteenth century.

9½"

WINE BOTTLE, Korea, 15th-16th century, Height: 9"
Owned by Mr. Russell Tyson

BUDDHA, Korea 8th century, Height: 9¾"
The Nelson Gallery — Atkins Museum, Kansas City

SCREEN PAINTING (detail), Japan, by Shubun, 15th century, Height: 46"
The Cleveland Museum of Art

SIX-FOLD SCREEN, Japan, by
The Cleveland Museum of Ar

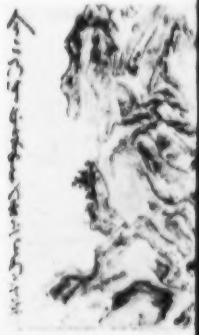
JAPAN

Many aspects of Chin
and flowering in Japan,
China and Korea enable
ment. The arts of Chin
in the final emphasis pl
country.

Occasionally Japanes
calligraphic motion of a
and utterly assured sens
use of gold-leaf, paint,
beauty, companion to J
interiors. Painted scrolls
edify the viewer, illustr
historical events.

The seated figure (*foll*
divinity, Hachiman, the G
a Buddhist priest. In su
many contradictory esse
bination of elegance, vi
times, may make use o
Restraint, as a virtue in
implying that the more q
the viewer's reaction ma
most subtle qualities of
detail may be stressed by
be presented for its own

The many aspects of
and widespread effect o
Japan has become chara
intensifying style and tas



HANDSCROLL (detail), Japa
The Art Institute of Chica

century, Height: 46"

SIX-FOLD SCREEN, Japan, by Roshu, 17th century, Height: 53½"
The Cleveland Museum of Art

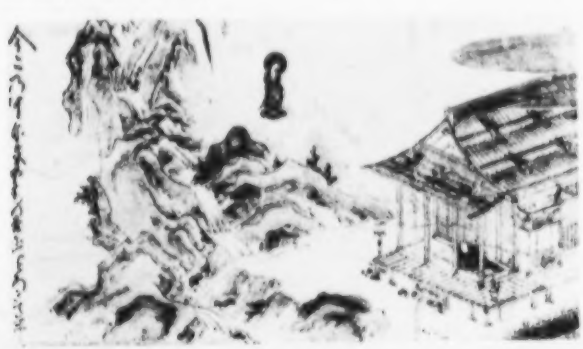
JAPAN

Many aspects of Chinese art have seen a characteristic development and flowering in Japan, which size and relative isolation from all but China and Korea enabled her artists to pursue a long period of refinement. The arts of China and Japan often have similar origins but differ in the final emphasis placed on them by the art traditions of each country.

Occasionally Japanese painting *(left)* can remind one of the calligraphic motion of a brush, each stroke of which conveys a rapid and utterly assured sense of style. The six-fold screen *(above)* makes use of gold-leaf, paint, and paper to fashion an object of useful beauty, companion to Japan's well-known and elegant architectural interiors. Painted scrolls *(below)*, equally decorative, also served to edify the viewer, illustrating scenes and persons from religious or historical events.

The seated figure *(following page)*, is a rendering of a native Shinto divinity, Hachiman, the God of War, in the powerfully peaceful guise of a Buddhist priest. In such a way, the traditions of Japan encompass many contradictory essences, giving such a work a remarkable combination of elegance, vitality, and restraint. Japanese art, at other times, may make use of each of such qualities for its own sake. Restraint, as a virtue in itself, may be uppermost in the artist's mind, implying that the more quiet and simple an object, the more profound the viewer's reaction may be, guided to serene thought by even the most subtle qualities of texture and color. At other times, richness of detail may be stressed by the artist, or even the quality of vitality may be presented for its own sake.

The many aspects of Japanese tradition have exerted a profound and widespread effect on the West in recent years; and as a nation, Japan has become characterized by a unique genius for creating and intensifying style and taste.



HANDSCROLL (detail), Japan, 14th century, Height: 12"
The Art Institute of Chicago

WOODEN FIGURE, Japan, by Koshun, 14th century, Height: 32½"
The Museum of Fine Arts, Boston

The Asia Society is a non-profit membership organization founded in the belief that there is an urgent need for greater knowledge and understanding between the United States and Asia. The purpose of the Society is to help bring the peoples of America and Asia closer together in their appreciation of each other and each other's way of life. The Society seeks to achieve its purpose through three areas of activity: encouraging opportunities for the study of Asia in American schools and colleges and among adult groups; rendering service to Asians who come to the United States; and stimulating cultural interchange between Asia and the United States.

Additional copies of this publication and further information about the Society may be obtained by writing to The Asia Society, 112 East 64th Street, New York, N. Y. 10021.